

(as in the Ngambay example) designed primarily for socio-religious ends. Even if intensive research shows that in all parts of Africa melodies follow the tonality of the words, the music must surely be freed now and then from the bondage of the words and allowed to develop purely as music. We need to know much more about the rhythmic and harmonic structure of African music, and whether in fact melodies always follow the tonality of the words, what tolerances are allowed and what concessions are made to purely musical expression.

Louis Achille, in a most interesting article on Negro Spirituals, discusses their genesis, and asks why such religious music sprang up in America but not in French Africa, and why Protestant evangelization in America paved the way for these new musical forms, whilst Roman Catholic evangelization in the Antilles and elsewhere led to no such development. He suggests that Anglo-Saxon colonisation was more separatist than the French system, which was based on the assimilation of the indigenous peoples, and that Roman Catholic discipline and the use of plainchant in liturgy left little opportunity for initiative in liturgical matters.

In Africa today, however, it appears that the Roman Catholics are ahead of the Protestants in the Africanization of liturgical music: it remains to be seen whether Roman Catholic congregations will follow the lead given by their priests, and throw up new styles of religious music as vital as those that have appeared in Protestant America.

J.B.

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ETHNOMUSICOLOGY, Journal of the Society for Ethnomusicology, Vol. II, No. 1—3 (January, May and September, 1958).

These are the first three issues of the new Journal, which supercedes the *Ethnomusicology Newsletter*. Dr. Alan P. Merriam and his associates are to be warmly congratulated on a very handsome publication, which is well-printed and a pleasure to read. Each number contains articles, book and record reviews, a current bibliography, notes and news and correspondence, thus keeping readers in touch with the great variety of work being done by ethnomusicologists. There are no articles in Nos. 1-3 devoted solely to African music.

J.B.

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MUSIQUE CENTRE-AFRICAINE—Extrait du Volume "Afrique Equatoriale Francaise" de L'Encyclopédie Coloniale et Meritime—by Herbert Pepper, 20pp.

Dr. Pepper describes briefly the music and musical instruments of Central Africa, illustrating his text with photographs and musical transcriptions. He does not always specify whose music he is discussing, but one has the impression that he must be covering a large area in which there are presumably many different styles of music, each related to the society and culture of which it is a part.

Although the article was not written for a scientific journal, one wonders what useful purpose is served by such a vague and general description. The distribution of the instruments is not discussed; none of the transcriptions has any metronome markings, and most are so fragmentary that they give little idea of the patterns of the music; and the layout of the text is most confusing, so that one's eye must constantly jump from column to column and up and down the page. It is quite clear that Dr. Pepper has an unrivalled knowledge of the music of Central Africa and it is unfortunate that his style has been so cramped by his editors: he should have been given much more space to discuss Central African music, or alternatively have been allowed to discuss the music of one society in detail.

Nevertheless, he does manage to unite his facts within the loose framework of a thesis which may best be described in his own words:—

1. "African instrumental music follows the melodic pattern of ordinary conversation . . . Thus all aesthetic considerations are excluded, and instruments act as mechanical means of reproducing the exceptionally musical qualities of the language."

2. "Thus speech-tone influences the music, but it does not altogether explain its tonal system, which . . . must be sought in the realms of Nature."

The first part of this thesis is most strikingly illustrated by the "music" of the message-drums, and by the drumming at the *Mumpa* divination ceremony (which Dr. Pepper describes in detail), where each rhythm is a musical comment on what is happening.

The basis of the music's tonal system is to be found in the harmonic sounds which can be obtained from trumpets and musical bows. Dr. Pepper further shows how the scale of each instrument is based on the natural harmonic series, and he even quotes a *sanza* hand-piano whose scale is an exact reproduction of the harmonics 6-12 of the fundamental *Mi*.

We would like to know, however, whether in fact all the rhythms and melodies of Central Africa

are mere reflections of the "music" of ordinary speech, and what allowances, if any, are made for aesthetic instincts. Must all African music be pregnant with meaning? Is it inconceivable that African musicians should create abstract patterns of sound, as they create patterns in basketry and painting? We need much more evidence before we can accept Dr. Pepper's contention that "all aesthetic considerations are excluded".

Furthermore, although we do not doubt the relation between the nature of the harmonic series and the scales used in Central African music, we would like to know how the instruments are tuned, and what are the exact frequencies of the notes. If, for instance, the *sanza* quoted is tuned from the highest to the lowest tone (as is sometimes the case with similar instruments in other parts of Africa), then it is unlikely that the instrument-maker is thinking, even sub-consciously, in terms of the harmonic series of the fundamental *Mi*. The reviewer has found elsewhere in Africa that even good musicians are sometimes unaware of the musical potentialities of, say, a stretched string, until they try to play on a musical bow a transcription of a song that they already know. A group of musicians from the Zambezi Valley, when given a demonstration of the musical potentialities of their transverse wooden trumpet, were astonished to hear so many different sounds, but dismissed them as unnecessary since the instrument was never required to produce such sounds. While it is scientifically important to see if and how African scales are related to the harmonic series, it is also necessary to know how the musicians tune their instruments and to what extent they are conscious of the tonal structure of their music. There may be within a single society a certain type of national music (such as music for horn or flute ensembles), whose tonality serves as a model for all other music performed in that society; hence the need for studying independently the musical traditions of a number of societies before launching on comparative surveys.

J.B.

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"MUSICAL INSTRUMENTS, HORNIMAN MUSEUM", published by the London County Council, pp. 109., 16 plates.

The Horniman Museum is one of the few Museums which has specialised in the collection of musical instruments. It is, therefore, a pleasure to welcome their small handbook describing and illustrating instruments in their collection.

The descriptive matter has been excellently laid out by the author, Mrs. Jean Jenkins, B.A., the ethno-musicologist on the staff of the Museum and she has followed a classification system broadly adopted from that of Dr. Curt Sachs of Idiophones, Membranophones, Aerophones and Cordophones.

The Handbook has 16 excellent plates and 6 descriptive maps, together with a bibliography of books and articles on music and musical instruments including ethnographical works with chapters on music.

Having seen the collection myself in the Horniman Museum, the Reviewer can warmly recommend a visit to Members of the African Music Society. Several examples of African musical instruments in the collection will make them feel at home.

H.T.

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"PANORAMA GRAMMATICALE ZANDE" by Fr. Imco and Fr. Gero

This little work, privately produced and circulated in roneocod form primarily for the use of the author's fellow-missionaries, covers 76 foolscap pages of double-spaced typing. Begun by Fr. Errico, on the basis of a typescript grammar by Fr. Cisco, it was revised, enlarged, re-arranged and furnished with tone-marks by Fr. Gero, who completed his main task in November 1957, but who added some subsequent matter in January 1958. The grammars by Lagae and Gore were consulted in preparing this sketch; and, though it is admitted that it contains much less than do the larger grammars, it is also claimed that, here and there, something will be found that the more fully-fledged works do not contain.

Intonation plays a highly important part in Zande; and hence we are given, not only some description of the intonation-system of the language, but also, throughout, some indication of the intonation of every word cited in the examples, while at the end of the work there is a 26-page list of homographs or quasi-homographs differentiated by intonation. The description of the intonation-system is, like that of the vowel- and consonant-systems and of the length- and stress-systems, not as clear, systematic and exhaustive as we would have had a right to expect in a more ambitious effort; and the tone-marking is deliberately kept skeletal, for the sake of simplicity, and shows in the majority of cases only the most critical tones. We are given to understand, however, that it is possible to make one-self understood in the language even while not employing all the tones proper to a given word; and this would constitute a further justification—and a stronger one than the desire to be simple—for indicating only the critical tones. In this connection, too, it is of special interest to note that, through three tone-levels—high, middle and low—are described, and indicated, or even actually marked, in the examples given through-